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## NOTES ON THE ARCHEOLOGY OF SALVADOR<sup>1</sup>

By HERBERT J. SPINDEN

THE little republic of Salvador, with its 7200 square miles of territory and its 1,200,000 inhabitants, includes the most densely populated portion of Central America. It is a mountainous and picturesque region with several fine lakes and one large stream, the Lempa. A coastal plain extends along the shore of the Pacific and back from this the land rises in a succession of broken ridges of volcanic origin. The volcano of Izalco is in a state of almost constant eruption and has lava-blackened sides, but most of the other peaks are quiescent except at rare intervals and have cultivated patches reaching to their very summits. Most of the population of Salvador is to be found in the pleasant upland valleys where coffee and other tropical products grow with great luxuriance.

*Languages.*—In Salvador the Indian population has merged and assimilated with the conquering Spaniards to a much greater degree than in Guatemala. Languages belonging to three or four irreducible stocks were once spoken within its borders.<sup>2</sup> The most important of these, the Pipil, belongs to the Aztec or Mexican group of the Nahuatl stock. It was once spoken over at least half of the present republic and still may be heard at Izalco and a few other towns. Two or three other districts of Pipil speech are situated farther west in Guatemala. One of these, on the Pacific slope, includes the modern town of Esquintla and the famous archeological site of Santa Lucia Cozumalhuatl. Another lies in the upper valley of the Motagua on the eastern slope of the

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<sup>1</sup> Read in substance before the Anthropological Association at Philadelphia under the title, "Nahuatl Influence in Salvador and Costa Rica."

<sup>2</sup> Linguistic maps of Salvador are given by Sapper, 1907, Lehmann, 1910, and Thomas and Swanton, 1911. (See Bibliography.) The second of these is by far the most valuable since it represents original field-work. The general distribution of the Nahuatl stock is best seen in the map of Thomas and Swanton.

cordillera. Still another district held by Nahua-speaking Indians who are sometimes called Pipiles, is on the Pacific coast in the vicinity of Soconusco, near the boundary of Mexico and Guatemala. The eastern limits of Pipil speech in Salvador are marked by two towns whose names end with the Nahua word *nonualco* which means "where the language changes."<sup>1</sup> Beyond this line the natives were called Chontales or "strangers." They are described as lower in culture than the Pipiles.

Two languages of the Mayan stock, namely the Pokomam and Chorti, are said to have once extended into Salvador although their main territories lay in Guatemala and Honduras. The Chorti, supposed by some to have been the builders of Copan because they now inhabit the surrounding country, seem to have once held the village of Tejutla in northern Salvador. The writer believes Copan was a frontier city of the Maya tribe proper who once held the wet lowlands of Peten and of the Usumacinta and Motagua valleys.

There is good reason to believe that the area of Salvador before the advent of the Pipiles was largely in the hands of tribes belonging to the Lencan stock. In historic times these occupied only the eastern third of the republic (as well as a large part of Honduras) and were the Chontales already referred to. Dr Lehmann offers comparative vocabularies to prove that many of the supposedly independent stocks of Central America should be united. He sees resemblances in the Lencan, the Xincan of southern Guatemala, and the Jicaquean and Payan of northern Honduras. He even suggests that the distant Mixe-Zoquean languages of Oaxaca should be brought into the group and that all should be combined with a second group that will be mentioned presently. Lexical similarity between these several languages is seen in only a few words and the combination should not stand without additional proof.

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<sup>1</sup> Lehmann, 1910, p. 734, note 3. Palaccio, 1860, p. 63 speaks of four villages of Nonualco Indians and adds: "at this place, though in the same province, the Indians commence to speak a new language called the Chontal." The Nonualco Indians, themselves, were Pipiles as we know from the census lists of Juarros.

The language of Cacaopera, a mountain village in northeastern Salvador, is combined by Dr Lehmann, directly with the Matagalpan of Nicaragua. At the same time he makes a very strong case for the unity of the Matagalpan stock with the adjacent Sumo, Ulua, and Misquito, belonging to the humid and little known lowlands of eastern Nicaragua and Honduras. The connecting links between these languages are morphological as well as lexical and are much more convincing than those previously given for the Lencan series which Dr Lehmann would throw for full measure into the same grand family.<sup>1</sup>

*Ethnology.*—Few of the ancient customs of the Salvador Indians survive to this day nor have we a superabundance of references to them in the works of the Spanish historians. The earliest account of all is the brusque chronicle of Alvarado who brought the region under the Spanish crown in 1524.<sup>2</sup> But Palaccio is our best early authority. He gives a very interesting account of the native priesthood and of human sacrifice as practised at Mictlan near Lake Guija. He also gives a few details concerning native laws, marriage, childbirth, aboriginal products, etc. Juarros, Fuentes, and the unknown author of *Isagoge historico apologetico* make slight contributions as do the better known historians such as Herrera and Oviedo. In modern times Squier was the first to attempt anything like a study of the natives.<sup>3</sup> He was followed by Habel whose narrative affords glimpses of life in the 60's when the Indian elements were more in evidence than now. Hartmann succeeded in collecting some scanty myth material and in gathering data on vanishing arts. A number of Salvadorean scholars have engaged themselves in gleaning the odds and ends of tradition and ancient speech and in working out the meanings of local place names. Prominent among them should be mentioned Santiago Barbarena, Alberto Luna, Rafael Reyes, Jose Antonio Cevallos, Leopoldo Alexandro Rodriguez, Juan Jose Lainez, and David J.

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<sup>1</sup> *Op. cit.*, p. 713 et seq.

<sup>2</sup> For the conquest see Bancroft, 1883: I, pp. 669-677; Milla, 1879-82, Vol. I, pp. 89-94, etc.

<sup>3</sup> 1855, pp. 328-352; 1858, pp. 316-345.

Guzmán. Many of their papers have appeared in *Repertorio Salvadoreño*, *La Quincena*, *La Universidad*, and other local publications.

Native dress and house types may still be studied in a few sheltered places. Calabash dishes are still painted and incised according to methods that are believed to be pre-Spanish. Minor arts, such as the making of mats, nets, etc., possibly retain aboriginal features. Wooden masks<sup>1</sup> worn in historic pageants may be surviving features of ancient dances in which animals were mimicked.

The pottery of today retains few if any resemblances to the ancient work. Palaccio says of pottery making at Ahuachapan in the sixteenth century : "Here is made the best pottery, after the Indian manner, in all the provinces. It is chiefly manufactured by the women, without the aid of a wheel, and with their hands alone, in the use of which they are so dexterous as to give their vessels whatever shape may be desired." He also mentions a peculiar method of obtaining red and black pigment for pottery from a scum that arises on certain pools.

*Archeological Sites.*—Many scattered ruins showing truncated pyramids, platforms, and courts, are known to exist in Salvador but no detailed descriptions of them have been published and no extensive archeological work has been carried on at any site. A number of very fine private collections exist but these have been recruited piecemeal through gift and purchase. Burial mounds are of rather common occurrence and beautifully painted pottery is often contained in them.

Palaccio mentions a number of places sacred in the early years of the Spanish epoch where remains may still exist. Squier seems to have been the first to pay any especial attention to the anti-

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<sup>1</sup> Two of these masks, one a deer and one a monkey, are reproduced by Montessus de Ballore, 1891, pls. xxiii and xxiv. Several are in the collections of the American Museum of Natural History. Although these masks are used in ceremonies that have to do with Spanish history (*Moros y Christianos*) they often represent animals of the country and resemble the masks used by Guatemalan natives in dances that certainly have pagan features. Habel, 1878, p. 34, refers to a dance with pagan features at Izalco.

quities of the country but he gathered little information. Habel locates a number of ruins and describes the opening of a grave at Apaneca in which a number of carved jades, a "sacrificial yoke," a head carved in profile on both sides of a stone slab, and several pottery objects were found. Montessus de Ballore gives a brief account of ruins in Salvador that accompanies an atlas of rather poorly drawn specimens. Among these specimens are several which must have come from Peru. Sapper furnishes us with some information both as regards sites and specimens. Lehmann discusses the principal archeological types. Rodriguez and other local savants also give important details. A brief survey of the archeological sites has recently been published by Peccorini.

The largest ruin in Salvador is known as Tehuacan or Opico. It is situated on the flanks of the volcano of San Vincente and apparently belongs to an epoch earlier than the Conquest. A sketch plan of the ruin is available<sup>1</sup> and several brief descriptions.<sup>2</sup> Lehmann,<sup>3</sup> after mentioning the occurrence of Maya pottery along the Lempa river, calls the ruin of Tehuacan "the most important evidence of the former existence of a Maya people in Salvador." But the Ball Court at this site, to which both Lehmann and Sapper refer, is characteristic of Nahua ruins and occurs in the Maya area only where Nahua peoples have penetrated. A single monolith at Tehuacan is said to be carved in true Mexican style.<sup>4</sup>

Important groups of mounds are said to occur in the vicinity of Lake Guija and the modern towns of Cara Sucia, Apaneca, Ahuachapan, Chalchuapa, Sonsonate, Tejutla, Suchitoto, Apopa, Bermuda, San Salvador, Santa Tecla, Umana, Santa Elena, San Miguel, etc., as well as along the course of the Lempa river. From the description of Peccorini the ruins of Quelepa must be very extensive. The number of sculptured monuments is slight and the most important of these will be referred to later. Caves are common and often contain pictographs.

<sup>1</sup> Sapper, 1896, p. 4.

<sup>2</sup> Squier, 1858, p. 341; Habel, 1878, p. 22; Gonzales, 1906; Rodriguez, 1912, pp. 34-35.

<sup>3</sup> 1910, p. 735.

<sup>4</sup> Squier, 1858, p. 341.

Unfortunately, we know nothing of the actual stratiagraphy of archeological remains in Salvador. The specimens available for study come to us, for the most part, without information of any sort. But it is very clear that the ceramic remains can be arranged in several categories according to the character of the decorative art and that these categories can, in turn, be correlated with those of adjoining areas where the historic relations have already been worked out. Were it not for the startling contrasts that exist between the different kinds of art in Salvador such a method would be foredoomed to failure. The deficiency in information is balanced by the wealth of material contained in the archeological collections. At the Museo Nacional in San Salvador are a number of large sculptures coming from different parts of the Republic. The private collections examined by the writer were those of the Señores Justo Armas, Alberto Imery, and Andres Bang in San Salvador and Dr Alberto Luna in Santa Tecla. Every facility for study and photographing was offered by these gentlemen. A collection purchased for the American Museum of Natural History with the permission of the Salvadorean government, arrived too late to be represented in this report.

*Archaic Period.*—It is now well known that in 1910 an actual stratification of human art products was found in the environs of Mexico City in which could be discerned three principal culture horizons. Since that time careful research has been carried on under the International School of Archeology and many authenticated specimens from the three layers have been brought together. The lowest layer, characterized by crude figurines of a peculiar style, was soon found to be identical with an art long known as Tarascan after a tribe of rather low culture and peculiar language inhabiting the State of Michoacan. Examples of this so-called Tarascan art have undoubtedly been found within the restricted area of the Tarascan Indians. However, the most striking examples, including large effigies of men and women engaged in their everyday occupations, do not come from Michoacan but instead from Colima, western Jalisco, and Tepic where Indians of the Nahuan stock reside. In the Valley of Mexico and in the

States of Morelos, Puebla, and Vera Cruz the primitive art is also plentiful. In other words it follows the general area inhabited by tribes of the Nahua or "Mexican" group and is rare elsewhere. The coincidence in distribution between this early art and the Nahua language in Mexico might be regarded as purely fortuitous were it not for the occurrence of archaic figurines of the same style in both Guatemala and Salvador. These countries contain no Indians speaking the Tarascan language but they do contain large bodies of Nahua-speaking natives as we have already seen. Whether the ancient art skips certain regions where the Nahua tribes are not found is a question that cannot be definitely answered at this time. Of course, if it were once evenly distributed over the entire area from Tepic to Salvador we could not safely refer its origin and distribution to any single linguistic stock. The archaic figurines seem, however, to be rare in Zapotecan territory.

In Nochistlan, Oaxaca, are found crude figurines in the native slate colored clay as well as more finished products of Toltec type. A ware closely resembling yellow Aztec pottery is also common. Archaic figurines occur in collections from the Uloa valley, Honduras. In the latter locality it is interesting to note that Gordon found a definite stratification of remains and yet claimed that all the layers showed the same styles of pottery decoration. Among the specimens figured from his excavations are some that clearly belong to the archaic period and others that are no less clearly Maya. The writer ventures to suggest that a critical reëxamination of these deposits will disclose stratigraphic relations in art comparable to those already noted in the Valley of Mexico. In this connection it may be pointed out that there is strong evidence that a Nahua-speaking people once inhabited parts of central Honduras. Archaic figurines are unmistakably present in certain parts of Nicaragua and Costa Rica where Nahua colonies are known to have existed but where the mass of art has a distinctive character. These southernmost occurrences are accompanied by certain divergent evolutions in technique which must be explained at another time. Suffice it to say that all the evidence at our command shows that the probable home of this art was the Mexican plateau, that it was made by a



people on an agricultural plane of life and that in all probability this people spoke the Nahua language.

Let us now return to a somewhat detailed consideration of this archaic art as it is found in Mexico, Guatemala, and especially Salvador. The small figures are solid and the large ones hollow. Most are modeled in a flat gingerbread fashion with features and detail added by buttons and fillets to a gross underlying shape.

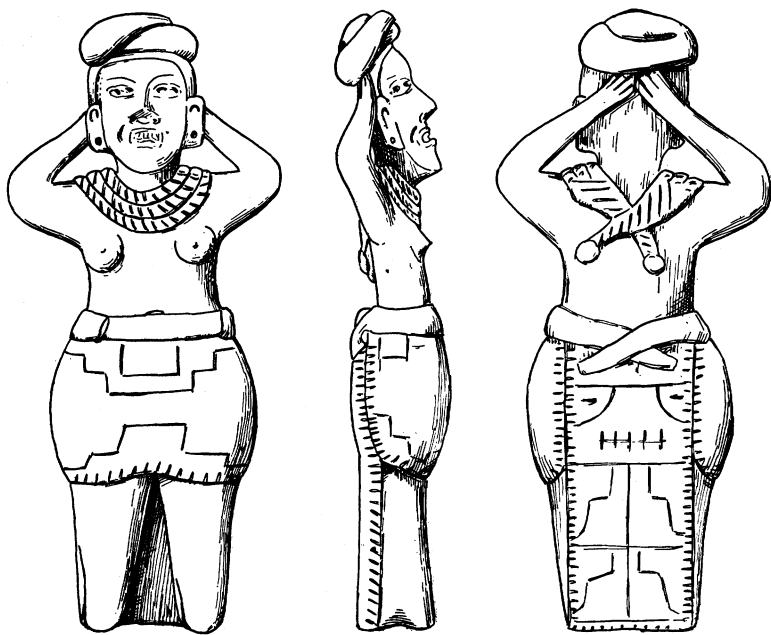


FIG. 56.—Archaic figurines from Cuesta Blanca. Collection of Señor Alberto Imery.

Modeling and shaping was done with the fingers, moulds being as yet unknown. A grooving and incising tool was used to modify the surface in various ways. The heads are characteristically of slight depth compared with their height, the limbs taper rapidly from a rather plump torso and the hands and feet are often mere knobs. When the figures are intended to stand erect, as is often the case, the feet are pinched down to a forward and backward cusp. Groovings are seen in connection with the eyes, mouth, fingers, toes, and details of dress and ornament. Paint is often added to the modeled surface.

Archaic heads from different parts of Mexico, Guatemala, Salvador, etc., showing uniformity of style are given in plate XXI. In the private collection of Señor Alberto Imery is an archaic

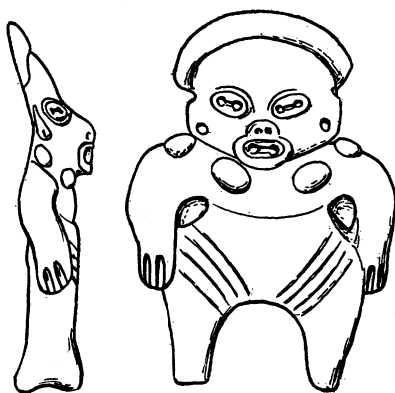


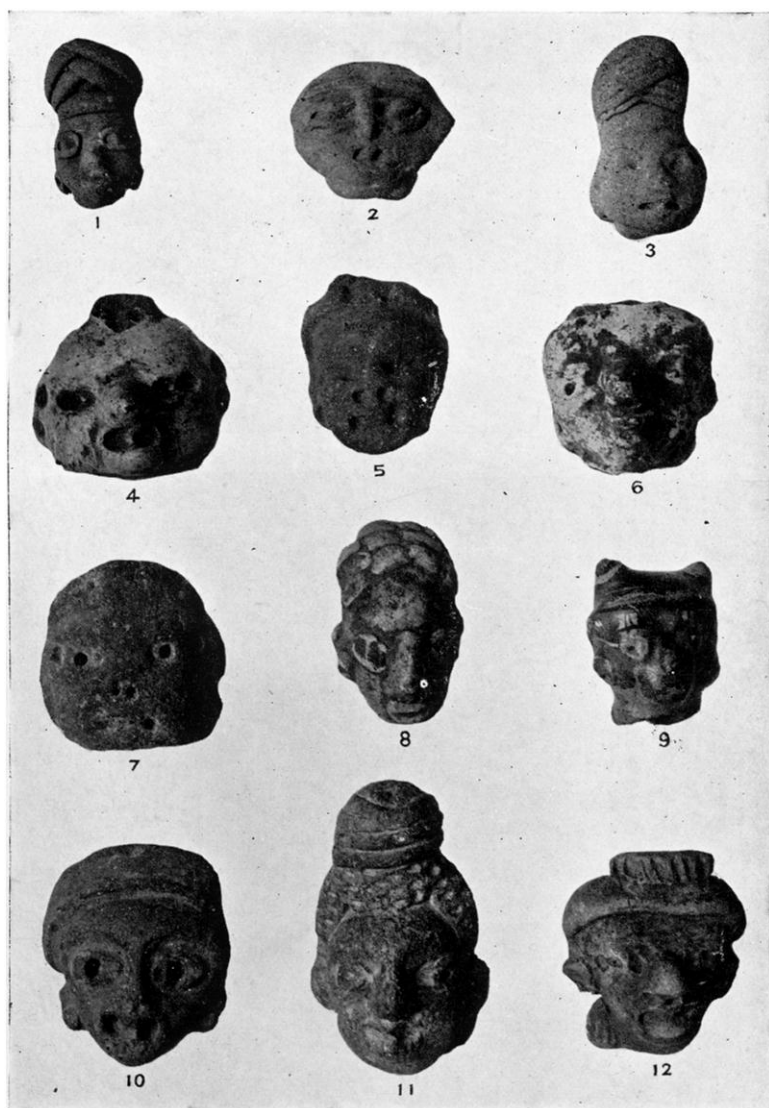
FIG. 57. — Archaic figurines from Cara Sucia. Collection of Dr Alberto Luna.

figure, eight inches high (fig. 56) that is said to have been found far below the surface in a stone quarry at Cuesta Blanca. A stout little effigy very close in style to many coming from the distant State of Jalisco, Mexico, is reproduced in figure 57. It is in the collection of Dr Alberto Luna and is accredited to Cara Sucia in western Salvador.

The eyes of the archaic images (see fig. 58), of the most wide-spread types, are made according to several methods, as

follows: first, a simple groove, usually horizontal but sometimes tilted upwards at the outer corners; second, a groove across an applied ball or button of clay; third, a round gouging made with the end of a blunt instrument held vertically; fourth, a round gouging in an applied ball or button of clay; fifth, two gougings made with a rounded or chisel-edged instrument held diagonally, the grooves may be horizontal or tilted (4*b* and 5); sixth, the edges of the lids modeled in a variety of shapes with the eyeball plain or marked with a streak of paint; seventh, a flat button inserted between the lids to represent the eyeball; eighth, the center of the eye marked by a perforation. Of these the first four seem to be the earliest with the second, fourth, and fifth sufficiently unusual to serve as safe criteria of the archaic art. The last three types of eyes (fifth to eighth) are seen mostly in the hollow effigies. These eye forms are carried over into work which clearly belongs to later periods, as will be shown in another place.

The large figures, better known from Tepic and western Jalisco than elsewhere, may represent a rather late development of the



HEADS OF ARCHAIC PERIOD: 1-3, ATZCAPOTZALCO, MEXICO; 4-6, WESTERN GUATEMALA; 7, PANSAWALA, GUATEMALA; 9, NICARAGUA; 8, 10-12, SALVADOR. SPECIMENS IN AMERICAN MUSEUM OF NATURAL HISTORY

archaic art. The technique of manufacture naturally changes somewhat with the increase in size. These large figures in clay give us much information of an ethnological nature since articles of dress and adornment as well as many objects such as musical instruments, weapons, etc., are reproduced in detail. Head-dresses are of many sorts. Often a turban is worn or the hair twisted into the semblance of one. Headbands are seen as well



FIG. 58.—Eyes of archaic figurines.

as many devices perched unsymmetrically on one side of the head. Nose rings and earrings are abundantly represented. We may be sure that weaving was practised by the makers of these effigies because garments such as shirts, skirts, and aprons are often painted with geometric designs. Body painting or tattooing appears to have been a common usage. The *atlaltl* or spear thrower was already known because a model of one is carried by a fine warrior effigy from Tepic in the American Museum of Natural History. The dog was domesticated at this early time and apparently developed into a rather special breed. Figures of women nursing children and carrying food or water vessels give pictures of everyday life.

A thing to be noted in connection with the archaic art in general is the absence of purposely grotesque or compounded figures representing divinities. Dogs, snakes, etc., are occasionally modeled in clay but we miss the characteristic features of the various gods which are so common in later Mexican art. Was the pantheon of the agriculturalists then in process of formation? We have no evidence that human sacrifice was practised. Of course the presence of elaborate figures of clay in carefully made graves is evidence of religion. Figurines of a widespread type represent nude females in a standing or sitting position and may have served as votive offerings connected with childbirth or as amulets and fetishes suggestive of fertility.

These nude female figurines may be traced from Mexico south-

ward through Nicaragua to the boundaries of Panama (for a comparative series see plate XXII). A very interesting change takes place in the technique of manufacture when we come to Nicaragua and northwestern Costa Rica. The features of the face and body were made according to the northern method, that is by attaching nodules and fillets of clay to the gross body form and

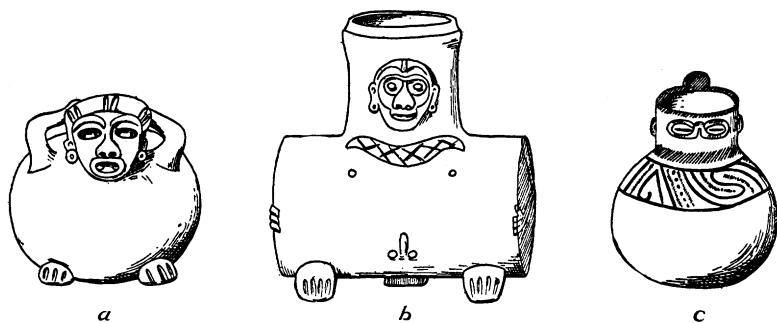


FIG. 59.—Archaic pottery in the collection of Señor Andres Bang.

by making grooves and indentations with a special grooving tool. Paint was then applied as follows: the body was covered with a rich glossy red and over this additional features, as well as decorative designs, were put on in a lustrous black. The overlying paint destroyed the value of plastic work beneath and in the Chiriqui pottery of the so-called alligator group, the female figurines show little besides painted features upon the original featureless gross form. All of the figurines in the south are perforated for suspension. Unfortunately, the archeological situation in Nicaragua and Costa Rica is so complicated that it cannot be considered in detail in the present paper. It shows, however, a cultural succession capable of being correlated with that of the north.

The ordinary pottery of the archaic period from Mexico to Salvador is marked by a number of characteristic forms of which the globular bowl with a constricted neck is perhaps the most noteworthy. Wide-mouthed bowls are also common and these may have round bottoms or tripod supports. Lugs and handles are frequent and spouts occur on some pieces. When plain the tripods are large, hollow, and rounded with a perforation on the



SERIES OF FEMALE FIGURES: 1, ZACAPA, GUATEMALA; 2, 7 & 8, ATZCAPOLZALCO D. F., MEXICO; 3, NOCHISTLAN, OAXACA, MEXICO; 4, MEDELLIN, VERA CRUZ, MEXICO; 6 & 9, SALVADOR; 10, NICOYA, COSTA RICA; 11, BUENOS AIRES, COSTA RICA. SPECIMENS IN AMERICAN MUSEJUM OF NATURAL HISTORY

under side. But tripods are often modified into faces and feet. Incised decoration is frequently seen, the patterns being simple and geometric. Painted decoration is also common but here we have to do with a technical process quite different from the plastic process and more or less antagonistic to it as we have just seen. Of course there are many pottery vessels that are decorated either wholly or in part according to the plastic method.



FIG. 60.—Painted designs on archaic vessels from Guasapa and Metapan.

Some vessels are shaped grossly to represent human beings, dogs, snakes, etc., while others show merely surface applications of plastic ornament. A number of Salvadorean examples in the Bang collection might be described. These are particularly interesting since they permit a correlation of painted and plastic ornament in this southern region. A black vessel from the slopes of the volcano of San Salvador is shown in figure 59a. A head and arms are built out of a globular bowl and two feet appear as grooved nodules at the bottom. The style of the head is that of the archaic figurines although possibly somewhat advanced. The next example is a handled pitcher from Las Delicias in the Department of Suchitoto colored a dull gray and with a simple face in relief on the front and an irregular painted decoration in red and black around the shoulder (fig. 59c). Several specimens have a globular body and a pair of loop handles attached vertically. The necks of the vessels are variously modified with plastic heads. The wide spaces between the handles bear the painted panel-like designs reproduced in figure 60. Two vessels with spouts are next shown (figure 61). These offer evidence of a peculiar kind of painted decoration. The smooth surfaces seem to have been covered with red paint and while this was still wet a comb-like instrument was rubbed across it, leaving groups of parallel lines. The first vessel of this type bears a face with small widely separated features and the second represents a seated female with the limbs

in low relief. In both cases the eyes are in the archaic style. A last example will serve to indicate diversity in shape (fig. 59b). This vessel is essentially a horizontal cylinder with a smaller vertical cylinder rising from the center as a neck. The body markings of a monkey are modeled in low relief and distributed over the surface in a curious detached fashion.

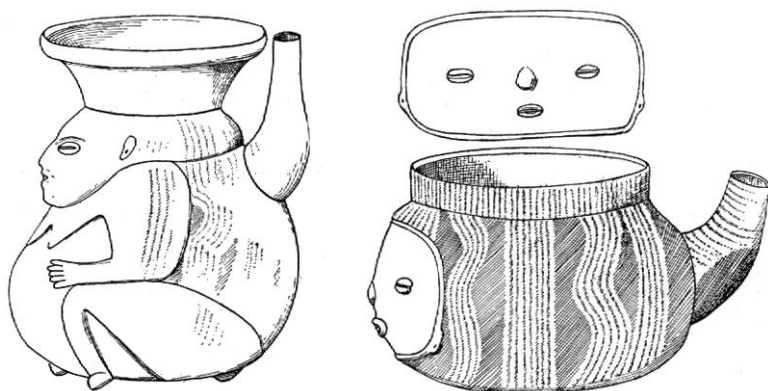


FIG. 61.—Archaic vessel with comb markings. Collection of Señor Andres Bang.

A number of objects in clay which probably belong to the archaic period deserve a brief description. The bulb or resonator whistle which occurs in the archaic culture layer of the Valley of Mexico as well as in the later strata was not observed in Salvador although it may exist. Straight whistles, or flageolets, are found. In the collection of Señor Justo Armas are a number of these objects. All have four finger holes, arranged not equidistant but in two pairs with a wider space between the pairs. The open end is more or less flaring and the partially closed end with the vent is decorated with some plastic detail such as a bird or animal head. The construction of the flageolet may be seen from the drawings (figure 62). The finger holes are on the opposite side from the wind vent. In this respect these clay flageolets vary from those of the Valley of Mexico. It is difficult, if not impossible, to segregate spindle whorls in Salvador into styles that accord with periods. They are fairly plentiful and are sometimes decorated. A curious double ring for which I can offer no explanation is seen in a number of specimens



from Salvador, some of which bear plastic ornament of the ancient type. Earplugs of clay are likewise found.

Art in stone of the archaic period has, in general, some of the characters that distinguish the early ceramics. This is particularly true of the stone sculptures of the State of Jalisco in the collection of Señor Maximo Bohnstedt of Guadalajara. The eyes protrude and usually the lips as well, and the limbs are rarely cut free from the body. In Salvador only a few stone sculptures are noted which seem to belong to the archaic period. Some of these have protruding eyes and some have sunken ones. The human beings are seated with the arms and legs carved in relief against the body. Animals are grossly and massively shaped. The character of the archaic stone sculptures of Salvador may be seen from the examples presented in figure 63.

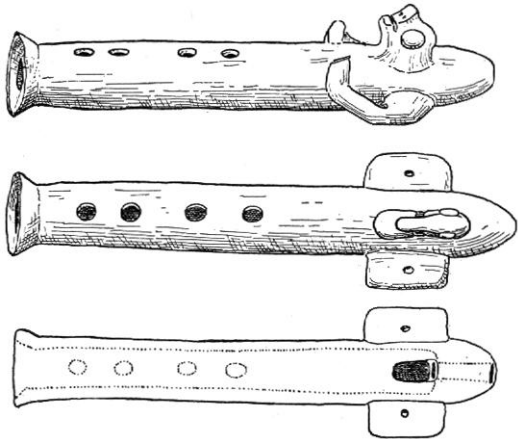


FIG. 62.—Flageolets of clay from Apopa. Collection of Señor Justo Armas.

*The Maya Period.*—The second culture layer in the Valley of Mexico is the so-called Toltec which lasted for centuries and which shows many evidences of kinship to the classical civilization of the Maya. This latter civilization is better known historically than any in the New World and bids fair to furnish a standard section with which far-stretching culture strata may some day be correlated. The great city of Copan, lying but a short distance from Salvador, is important as furnishing the key to the artistic sequence in Maya art. This city has many sculptures in an archaic style—which, however, should not be confused with the archaic art just considered—as well as many others in a perfected style. The dated monuments at Copan cover a stretch of nearly three hundred years

and if our correlation with European chronology is correct, they fall between 200 and 500 A.D. Monuments with somewhat later dates are found at Quirigua, Seibal, etc. The Maya influence

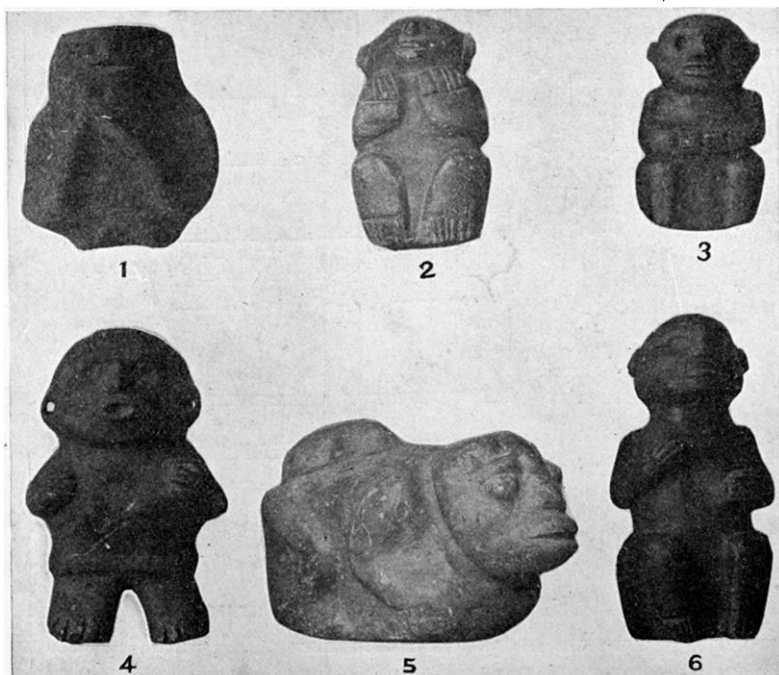


FIG. 63.—Stone sculpture with archaic characters. Collection of Señor Alberto Imery.

upon surrounding tribes was probably more strongly felt toward the end of the period of greatest brilliancy, or from 400 to 600 A.D. Maya art is in striking contrast to the archaic Nahua art just considered both in technique and subject matter. The religious motive is foremost and grotesque gods with the physical characters of reptiles and animals are seen on every side. The hieroglyphic inscriptions are truly hieroglyphic in the sense that they were connected with religious activities.

The Maya period in Salvadorean prehistory is richly represented by painted vases and by figurines. The painted vases are usually cylindrical with very short tripods, although wide-mouthed bowls are also common. Cylindrical vases are indeed character-

istic of the entire Maya area and when examples are found in the Isthmian region or in Central Mexico the designs usually indicate a Maya relationship. While there is a high development of geometric ornament on the vases from Salvador there is also a fine decora-

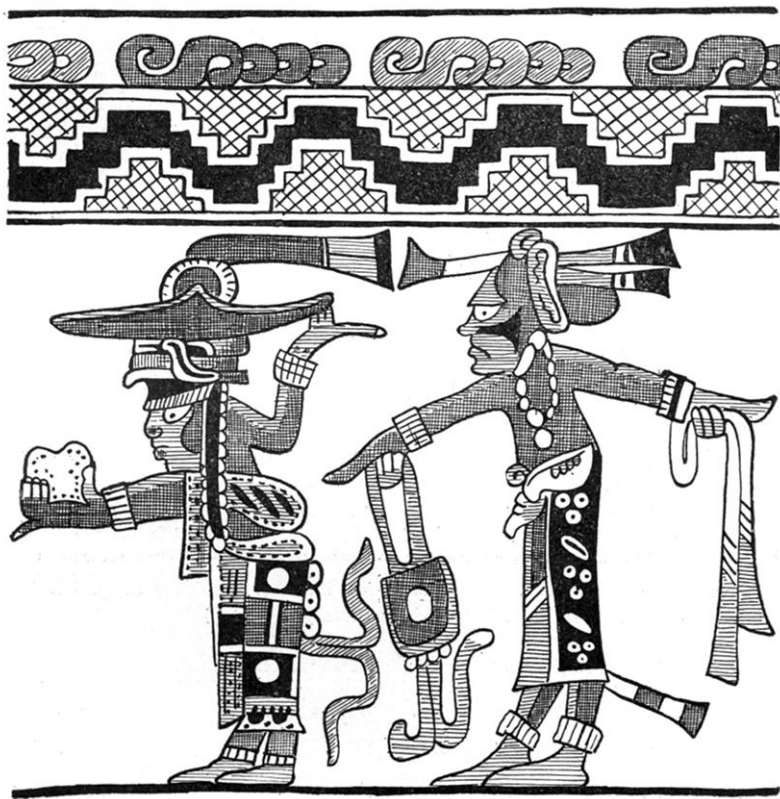


FIG. 64.—Detail of polychrome vase. Collection of Señor Justo Armas.

tive use of realistic drawings, including human beings, monkeys, birds, etc. The serpent is also a common motive but in a subversive fashion. Hieroglyphs usually take the form of a face with appendages and so may be called realistic. The designs are ordinarily delineated in black upon a yellow or orange base and some of the enclosed areas are filled in with red, orange, and brown, making in many cases a true polychrome ware.

The human figure is often represented in connection with what may be called religious activities. A remarkable vase in the possession of Justo Armas has at the top a pleasing geometric pattern and below this a succession of six priests in highly elaborated dress and with pouches and other objects in their hands. Three face to

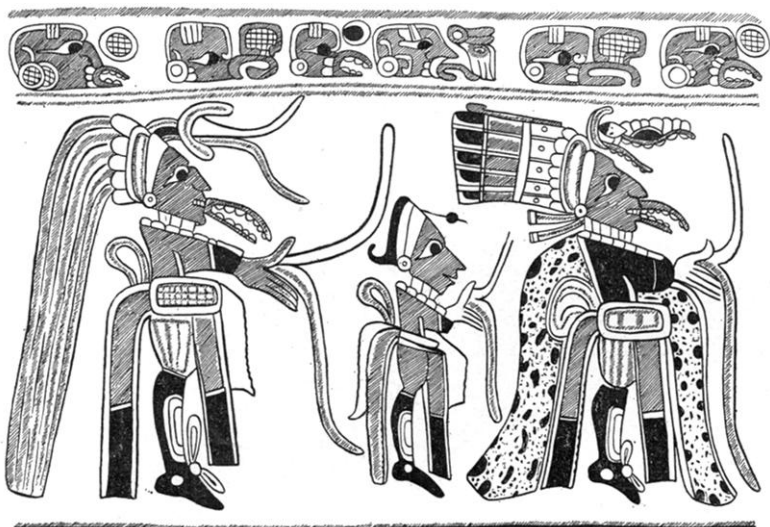


FIG. 65.—Detail of Maya vase from Chalchuapa, Dept. of Ahuachapan. Collection of Señor Alberto Imery.

the right and three to the left and five take various standing poses while the sixth is seated. The background is cream-colored, the lines are of a rather thin black and the enclosed areas are filled in with dark red and orange. A light brown wash appears on some of the scrolls. All the figures differ in details of dress but an impression of the style of art can be obtained from figure 64. The umbrella-like head-dress of the left-hand figure follows models that are seen in the sculptures of Copan and Tikal. Medicine pouches of the same general character as the one carried by the second figure are carried by the priestly beings on many stelæ. Arm and leg bands are to be noted as well as a skirt-like garment that extends from the waist to below the knees.

A second interesting example of work from the Maya period is

in the collection of Alberto Imery. This vessel is said to have come from Chalchuapa in the Department of Ahuachapan. At the top is a border of hieroglyphs, none with recognized meanings. The principal zone of decoration shows a procession of five figures of which three are here reproduced (fig. 65). The base is a light orange yellow, the line work is done in black and is firm and solid as a rule but thin and shaky in a few places. The red is a dull, dark crimson. The headdresses show the use of feathers and a prominent feature of the dress is the usual belt and apron. A jaguar skin robe is worn by one of the men. An interesting detail is an object placed on the mouth of two figures. This object seems to represent a pair of reptile jaws and may be explained as a mask or a speech sign.

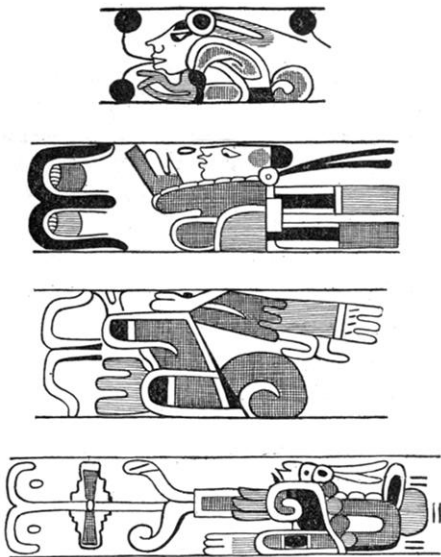


FIG. 66.—The human figure motive on Maya pottery.

A kneeling or seated human figure, probably male, is repeated three times on a fine bowl in Señor Imery's collection coming from the Costa del Balsamo near Libertad. The washes are in dark red, clear orange, and light brown. The drawings are so highly decorative that the details of dress are hard to pick out and explain. A ceremonial object held in the extended hands also resists interpretation.

All the examples given above are so specialized in style that they might almost be called end products of an art long in existence. In many instances where the human motive is applied to a narrow band or other cramped space the shorthand character of the drawing becomes even more manifest (fig. 66). Four examples

of the simplified human motive are given for comparison. These designs are not from cylindrical vessels but from bowls and jars with the drawing surface warped and confined. The decadent phase of Maya art in this region may perhaps be seen in the peculiar



FIG. 67.—The monkey motive in Maya pottery.

motive of joined human figures (dancers?) to which Lehmann<sup>1</sup> has already called attention. His drawings also serve to emphasize the similarity between the marginal types of Maya art in Salvador and those in the Uloa valley of northern Honduras. Unless the

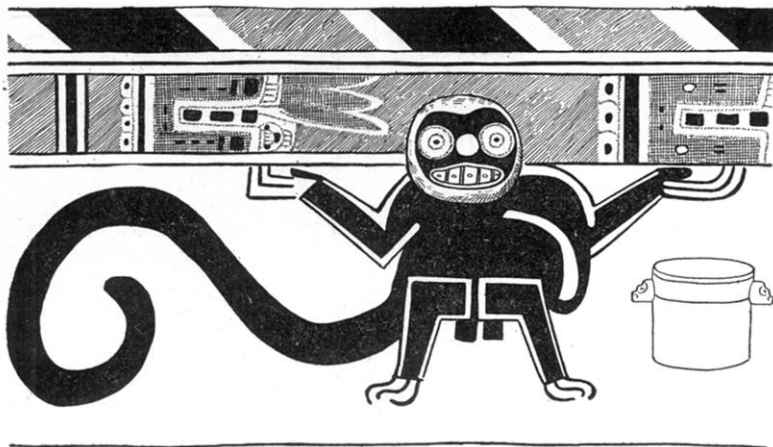


FIG. 68.—Monkey motive; combination of graphic and plastic methods. Collection of Señor Andres Bang.

examples of Maya designs with the human figure given by Sapper<sup>2</sup> are badly reproduced they also may be late and decadent.

The range of painted decorations outside of the human figure motive is seen in figures 67 to 71. The monkey is frequently and

<sup>1</sup> 1910, pp. 736-738.

<sup>2</sup> 1896, pl. I.

finely done. The bird motive is less common. The serpent head design occurs in painted and incised wares. Many designs reproduce in a conventional manner shields, feathers, and what may be ceremonial objects.

Plastic decoration is seen on a noteworthy vase from Salvador, that represents one of the principal Maya deities, marked by a twisted ornament above the nose. It is conserved in the Royal Museum of Natural History in Vienna. A photograph of this specimen has been published by Seler<sup>1</sup> in connection with a number of representations in clay of the same deity which he found on the highlands of Guatemala. An earlier drawing of this specimen is given by Montessus de Ballore<sup>2</sup> and a statement in the text names the ruins of Zapotitlan as the place where it was found. A moulded flask in the Imery collection (figure 72) shows two seated figures

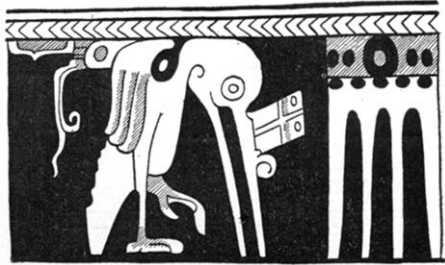


FIG. 69.—Maya vase with pelican design from Hacienda Malpilapa, Dept. San Salvador. Collection of Señor Justo Armas.

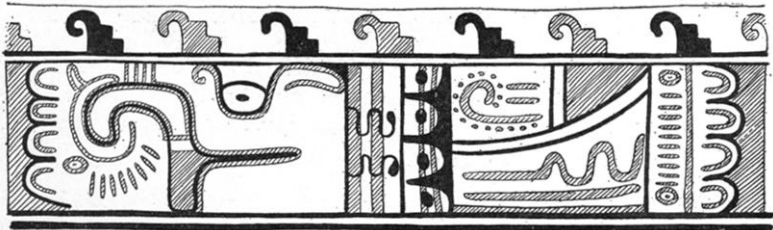


FIG. 70.—Plumed serpent design, Maya period. Collection of Señor Alberto Imery.

facing each other with a column of hieroglyphs between. The left hand personage seems to represent the Long-nosed god of the Maya. This is made all the more likely by the fact that other examples of the same sort of ware from Guatemala and Honduras clearly represent other Maya deities. This small piece might easily have passed

<sup>1</sup> Seler, 1901, p. 180.

<sup>2</sup> Montessus de Ballore, 1891, p. v.

in trade. As a rule, the pottery of the Maya period in Salvador gives slight reason for supposing that Maya religious cults had been taken over by the ancient inhabitants of this region.

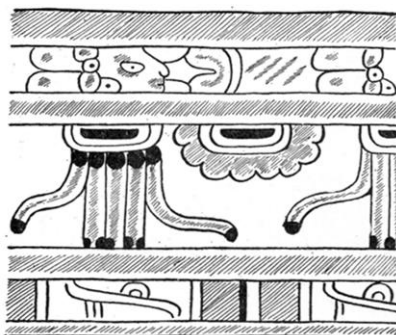


FIG. 71.—Design on cylindrical vase, Maya period. Collection of Señor Andres Bang.

The hieroglyphs which so frequently occur on vessels from Salvador are probably no more than meaningless decorations but the same may be said of many of those on vases from the heart of the Maya area. Learning was doubtless in the hands of the priests and upper classes and potters had to content themselves with outward forms. Sometimes a single face glyph, with or without dot

numerals, is repeated over and over again round the rim of a bowl. At best such a glyph could only stand for a name or a day. Sometimes two glyphs alternate in the decorative band. A face glyph with a linked prefix occurs on many pieces in Salvador and is also common at Copan and in the Uloa valley.

Figurines of the Maya period are as sharply defined from the work of the archaic period as is the painted pottery. They show a much superior modeling of the face and a richer decoration. The superiority of the modeling is seen especially in the eye and the overhang of the forehead although the entire face is nicely and delicately rounded. Of course there are many grotesque heads but these also show rounded contours. A number of clay heads belonging to the Maya period are given in plate xxiii.

Stone carvings that can be definitely referred to the Maya period are rare. A crude stela found near Chalchuapa and now in the Museo Nacional at the capital has been figured by Lehmann. This monolith was found on a terraced hill called Taxzuman. On the sides are faint traces of hieroglyphs which, however, are different in style from those of the classical Maya. The human figure on the front wears for headdress an animal head with feathers





HEADS OF THE MAYA PERIOD, SALVADOR. SPECIMENS IN AMERICAN MUSEUM OF NATURAL HISTORY

at the side and holds in the right hand a wand which may be a crude imitation of the Ceremonial Bar. A number of small carvings in jade and other fine grained stones show strong Maya influence and may possibly be referred to this period. Several in Señor Imery's collection come from Ataco in the Department of Ahuachapan.

*Transition between Archaic and Maya Periods.*—Having reviewed in some detail the productions of both the archaic and the Maya periods we can now go back and note the evidence of transition from one to the other. Transitional forms are usually difficult to find, first, because transitional periods are naturally short, second, because a mixed manner affects but a small part of the products of such a period. But in the present instance we are fortu-



FIG. 72.—Bottle with stamped design.  
Collection of Señor Justo Armas.



FIG. 73.—Vessels showing transitional features. Collection of Señor Alberto Imery.

nate in dealing with two schools of art mastering different processes as well as different designs. In figure 73 are two vessels of almost the same size and shape and with plastic ornament attached in the same position. The plastic ornament on the first bowl represents a bird-like head with an arm-like object at each side. Both the head and arms are decorated with attached buttons of clay. Groovings mark off the lips or bill and also the fingers in which the two arms terminate. Groovings ornament the short, pointed tripods of the vessel. The eyes are flat disks with a hole in the center. All these charac-



FIG. 74.—Eyes of Totonacan figurines.

ters are found in the archaic art, but here they are expressed in an extraordinarily neat and rounded fashion. The second bowl has tripods exactly like those of the first. The plastic decoration is a human head that is purely and unmistakably Maya. In marking the headdress with lines and punctations the old fashioned grooving stick of the archaic school of ceramics was put to a more delicate use than before.

It is certain that the general technical processes that characterize the archaic pottery were to some extent carried over into later products. Moulds and stamps were introduced as new, shorthand devices. The larger pottery constructions of Mexico and the Guatemalan highlands, down to Spanish times, show a building up out of ribbons and buttons of clay (as well as out of moulded pieces) even though the shapes and subjects have completely changed. The Zapotecan funeral urns, for instance, are strongly Maya in subject matter but they exhibit certain similarities in technique to the ancient art.

But the transition can be seen most clearly of all in some of the work of the so-called Totonacan school. Here we have heads, less complicated than those of the Zapotecan urns, attached to one side of a cylindrical or bell-shaped support. The range in quality of modeling is great. Some of the heads are scarcely superior to the archaic work and others exhibit the finest characters of the Maya

potters. A series of eyes will show the close connection that these faces have to archaic products. In figure 74 the first example is a simple groove and the second one a groove covered with heavy black paint. Number three gives us the archaic eye made by a double gouging. The fourth and fifth show the use of paint and

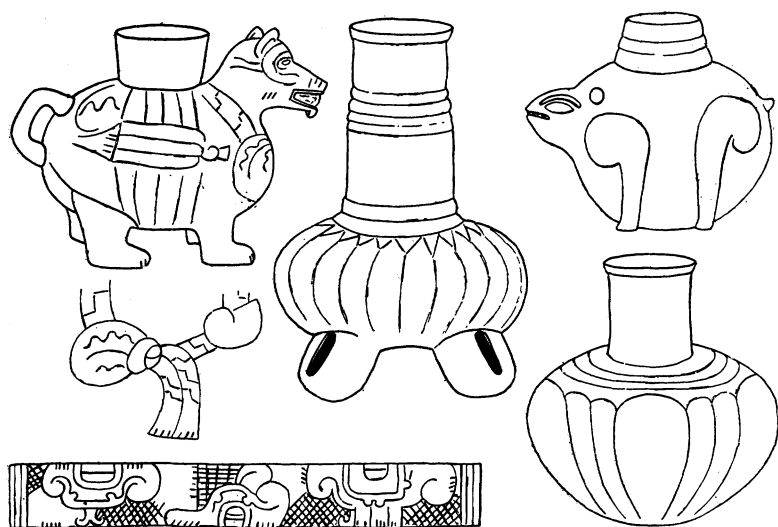


FIG. 75.—Glazed ware. Collection of Señor Andres Bang.

in the sixth case, which represents a common form, a painted eyeball is set into the groove. The seventh example is the eye of one of the "laughing heads" that stand at the point of highest development. The last eye is the perfected product of the true Maya. Returning to Salvador we find a large group of pottery heads with rather crude modeling of archaic characters but with eyes having a single punctuation in the center (plate XXIII, 1 and 2). These are also transitional in type.

*Post-Maya Period.*—There is good evidence that the great Maya cities of the south were abandoned soon after 600 A.D. and that the Maya tribe proper, moved northward toward central and northern Yucatan. This left Salvador free from the pressure of Maya culture. The rise of the Toltec civilization in Mexico gave a new source of inspiration and influ-

ence. The most brilliant cultural development of the southern Nahua tribes (Pipiles) was that centering around Santa Lucia Cozumalhualpa in southern Guatemala. The splendid sculptures of this ruin, and of a number of neighboring sites, show qualities of design and workmanship that are reminiscent of the Maya but the subject matter is surely Mexican. Human sacrifice



FIG. 76.—Glazed ware. Collection of Señor Andres Bang.

is frequently represented. Elaborate speech scrolls recall those of the so-called Temple of Agriculture at San Juan Teotihuacan and those of the Temple of the Jaguars at Chichen Itza. From rather satisfactory evidence it appears that the Temple of the Jaguars dates from no earlier than the close of the twelfth century. Santa Lucia Cozumalhualpa may have flourished round about the same time.

The Post-Maya period is represented in Salvador by stone sculptures which bear a close resemblance to those of Santa Lucia Cozumalhualpa and by a peculiar kind of pottery which is known to have passed in trade to Toltec cities in the Valley of Mexico. Let us first consider the pottery. This may be studied in many beautiful examples. Without regard to the character of the decoration it may be classified at once by a semi-vitreous glaze. The ware is

hard, thin, and fine-grained. The surface has a slight but unmistakable gloss, varying in hue from dull green to dull orange. The greenish variety predominates and it is likely that the orange colored specimens were subjected to a reducing flame. In no one of the many examples that have come to the attention of the writer does the surface appear to have become actually liquid. Instead a slight suffusion seems to have taken place when the pottery was being fired. This may have been due to the presence of lead in the clay. Although the finest examples of this ware probably antedate the Spanish epoch by several centuries still it is worthy of note that the same greenish and semi-vitreous surface is seen on post-Spanish products.



FIG. 77.—Stone disk from Cara Sucia now in San Salvador. Period of Santa Lucia Cozumalhualpa.

The suffused surface of this ware would not carry sizing or painted designs and as a result we find the ware decorated, first, by incised designs, second, by plastic designs (see fig. 75). Special attention seems to have been paid to the development of shape as an esthetic whole. Vases with varied profiles are seen as well as long-necked bottles with the body gracefully modified by flutings. A series of vessels of the semi-glazed ware is given in figure 76. It will be observed that when faces or animal figures are reproduced by modeling there are no signs of archaism. The heads are in the full round while minor details are often expressed in incised lines. The applied plastic decoration is freely and realistically treated, with headdresses, etc., on wing-like projections. A human head is sometimes shown in an animal mouth in accordance with a fashion inaugurated by the Maya. Necklaces and other decorative objects are frequently worn by animals. The incised patterns are characterized by curvilinear motives of serpentine origin and by cross

hatching. The figures of the best period are not particularly grotesque but this quality increases as we approach the Spanish epoch and in post-Spanish work we have a hodge podge of grotesque features put together without rhyme or reason.

This semi-vitreous ware seems to have been peculiar to the western half of Salvador and perhaps the adjacent portions of Guatemala. Since the glaze is probably dependent upon a natural quality of the clay rather than an added ingredient its locality should be capable of exact determination. It seems to have passed far and wide in trade. In the American Museum of Natural History there are very similar examples from Guatemala and from San Juan Teotihuacan in Mexico. Examples have been reported from northern Yucatan and from the State of Vera Cruz. Some excellent specimens of the ware were published by Montessus de Ballore<sup>1</sup> who apparently thought this glaze was due to balsam from the Costa del Balsamo. Seler<sup>2</sup> comments on the distribution as does Lehmann.<sup>3</sup> It is not impossible that the pottery found by Gordon in the caverns of Copan belongs to this kind of ware.

An example of stone carving with marked resemblances to the sculptures at Santa Lucia Cozumalhualpa is given in figure 77. It is in the Museo Nacional in San Salvador and was obtained many years ago by Dr Santiago Barbarena at Cara Sucia. The subject is a jaguar in full face as may be determined by the great teeth and the heart-shaped ears. It is conceivable that the design may have also represented the sun in accordance with the Sun-Tezcatlipoca-Jaguar series. At each quarter point on the sides of the disk is a pair of turned-out frets. The "Chacmool" sculpture at the Museo Nacional, which proves the transference of a cult to Salvador, may also date from this period.

The other three sculptures (fig. 78) evidently represent one and the same subject—a grotesque face, probably reptilian, in front view. The part of each stone which at present is buried in the cement of the pedestal is shown in dotted outline: *b* was mounted upside down. Each representation is incomplete but by taking

<sup>1</sup> 1891, pls. I-III.

<sup>2</sup> 1904, pp. 107-108; 1902-1908, III, pp. 621-624.

<sup>3</sup> 1910, p. 739.

the three together we may easily restore the missing features. In *a* we see the top of the wide mouth, the eyes with their scroll-shaped supraorbital plates and between these the upturned nose. In *b* the left eye is wanting but the mouth with the hanging tongue appears complete. In *c* the details of the nose are more fully

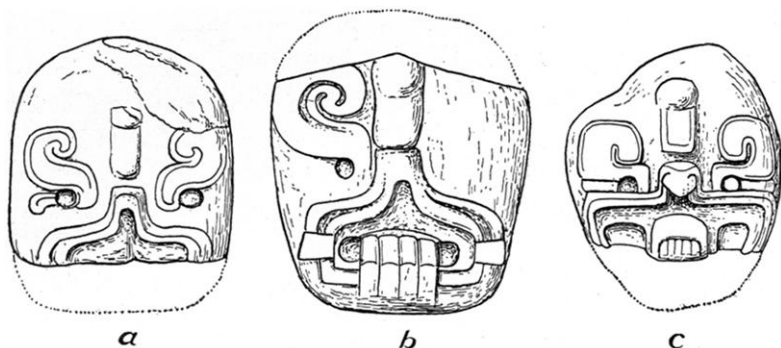


FIG. 78.—Sculptured boulders from Ahuachapan at Museo Nacional, San Salvador. Period of Santa Lucia Cozumalhualpa.

presented than in the other examples. These stones are said to have been in the *cabildo* at Ahuachapan before they were taken to San Salvador.

A number of brief references to monolithic sculptures in Salvador indicate that much remains to be done. Habel<sup>1</sup> tells of seeing two colossal heads near Sonsonate and three more in a plain near the volcanoes Cuyutepet and Sisilintepet. There is also Squier's reference to a sculptured slab of Tehuacan.

It has been known for some years that an unmistakable example of the "Chacmool" type of sculpture exists in Salvador. It is said to have been discovered in the vicinity of Ahuachapan and is now exhibited in the Museo Nacional at San Salvador. The figure is true to type although crudely carved and shows a male divinity in a half-reclining position with the knees drawn up and the body supported in part upon the elbows. The head is raised and turned to one side and in the upper ventral region is a round, flat space where incense may have been burned. This space is not

<sup>1</sup> 1878, p. 32.



hollowed out into a dish as in other representations. There is no uniformity of opinion concerning the identity of the divinity portrayed in figures of the "Chacmool" type but he clearly belongs to the Nahua rather than the Maya pantheon. The famous original of the type was found at Chichen Itza by Le Plongeon who gave it the fanciful title. Several other specimens exist at the same site. All are associated with buildings that date from this period of Nahua influence or from about 1250 A.D. During this well-authenticated period Chichen Itza was in the hands of Mexican overlords—the foreign allies of Mayapan—and the influx of Mexican ideas in religion and art that took place must be obvious to any student. The "Chacmool" type is well established in the Valley of Mexico and it has also been reported from Cempoalam in Vera Cruz and Patzcuaro in Michoacan.

The spread of this peculiar type of sculpture seems to have followed the spread of the sacred Nahua game of *Tlachitli* which was played in specially walled-in places called Ball Courts. The finest Ball Court of all is the one at Chichen Itza. From none of the early Maya cities has this structure been reported and it is rare in the later centers of northern Yucatan. It does occur over the highlands of Guatemala, but here Nahua tribes were settled and Nahua arts, myths, and ceremonies were passed to and fro in the centuries following the fall of the early Maya civilization. A Ball Court in Salvador has already received comment.

The "Chacmool" idea may perhaps be detected in some of the gross sculptures from the Guatemalan highlands that represent the squat human subjects with a bowl in the center of the body. Examples occur in the great ruin between Guatemala City and Mexico. Professor Saville informs the writer that a "Chacmool" executed in plaster formerly existed at Quirigua. Unfortunately no photograph of this object is extant and no traces of it have come to the notice of archeologists working at this site. A remarkable stone sculpture closely resembling the "Chacmool" of the north forms part of the Minor C. Keith collection from Mercedes, Costa Rica.

*Aztec Period.*—At the top of the historical series there is in Sal-

vador a culture strongly Mexican in character that corresponds to the period of Aztec dominance. Evidence of this culture is seen in religion, tradition, and art. It is impossible to draw any exact dividing line between this Aztec culture and the earlier one just described.

All students agree that among the Pipiles of Salvador the principal Mexican deities were known and worshiped. In some instances the names were slightly different from those in the Valley of Mexico. It is evident that this worship had been implanted a considerable time before the arrival of Alvarado and it is equally evident that it did not extend back to the archaic period. We have seen that the culture of Santa Lucia Cozumal-hualpa offers evidence of a community of ceremonies and beliefs with Mexico. It is likely that a fairly constant intercourse was maintained for centuries and that fresh cults and practices were introduced from time to time.

The supreme deity or godhead of the Pipiles of Salvador was Teotl and after him came Tal, the earth, Tonal, the sun, Metzli, the moon, etc. Palaccio gives us details of human sacrifice to the god Quetzalcoatl and the goddess, Itzqueye. In "Los Pipiles" Señor Lainez gives fragmentary myths and traditions concerning these gods as well as Camascatl, Xipe, Tlaloc, and other divinities.

On the side of tradition there are a number of references so highly fantastic that they deserve slight attention. The story of the kingdom of Payaqui<sup>1</sup> supposed to have been founded by the last Toltec ruler with Copan for the capital is at best a distorted and made over tradition which might conceivably have referred to

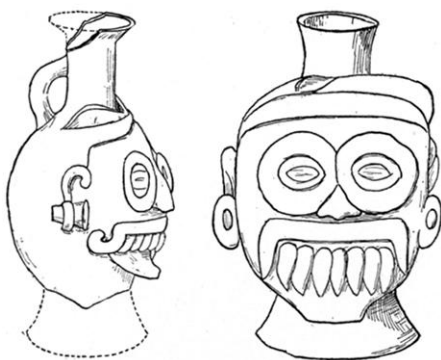


FIG. 79.—Tlaloc vases of Aztec period: Dept. of Chalatenango. Collection of Señor Justo Armas.

<sup>1</sup> Rodriguez, 1912, pp. 17-20.

the time of Santa Lucia Cozumalhualpa. It is practically certain that Aztec conquests did not extend into Salvador. However, large trading parties which almost took on the character of embassies, probably reached this land.

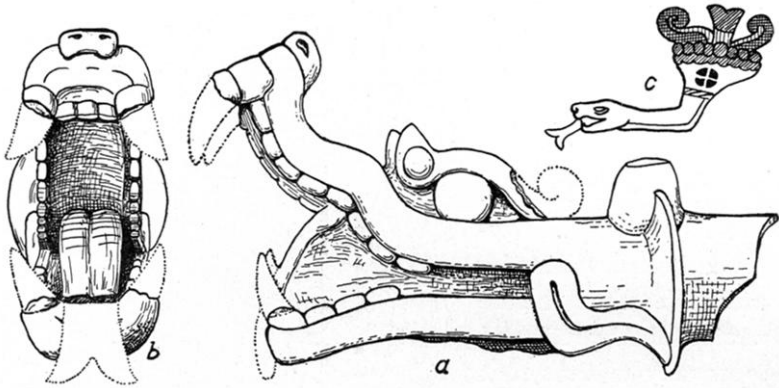


FIG. 80.—Incense burners of Aztec period: (a) and (b) collections of Señor Alberto Imery; (c) Codex Borbonicus.

The traveling merchants of the Aztecs called Yaqui are referred to in native documents of Guatemala such as the Annals of the Cakchiquel and the Popul Vuh of the Quiché. In the former, there is evidence that they were particularly active in the years immediately preceding the Spanish Conquest. In 1501 some Yaqui of "Xivico" were put to death for interfering in local politics of the Akahab nation.<sup>1</sup> In 1511 there seems to have been an official delegation sent to the Cakchiquel by Moctezuma II, the exact reference being as follows:

At this time the Yaquis of Culucan were received by the kings Hunyg and Lahuh Noh. The Yaquis arrived on the day 1 Toh, sent by the king Modecumatzin, king of the Mexicans. And we ourselves saw these Yaquis of Culucan when they arrived, and they came in old times in great numbers, these Yaquis, oh my children, during the reign of our ancestors Hunyg and Lahuh Noh.<sup>2</sup>

But it is the archeological remains, after all, with which we are mostly concerned and if the two lines of evidence already given should be entirely obliterated these archeological remains would

<sup>1</sup> Brinton, 1885, p. 161.

<sup>2</sup> Ibid., p. 165.

still be sufficient to show a connection with the Valley of Mexico during the last centuries before the coming of Cortez.

First to be mentioned are vases of a peculiar form indicating that the cult of Tlaloc had spread to this far southern land (fig. 79). The grotesque and not to be mistaken face of this mountain rain god is modeled on the front of bottle-shaped vessels that are also characterized by a loop handle at the back and by an annular base.

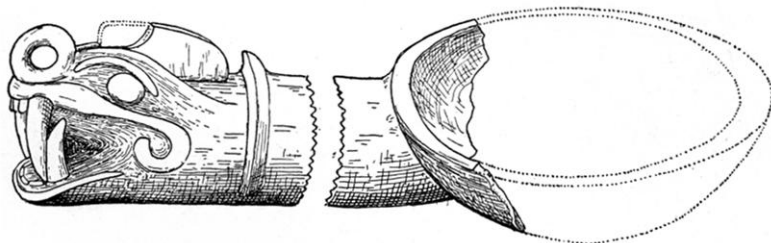


FIG. 81.—Incense burner. Collection of Señor Justo Armas.

The vases are of rough unpainted ware and are so well represented in the private collections that it does not seem possible they should have been mere objects of trade. Examples are shown in the atlas of Montessus de Ballore.<sup>1</sup> Similar pottery pieces are abundant in Mexico. One fragment in the American Museum of Natural History is accredited to as distant a site as Ixtlan in Jalisco and several complete examples are catalogued from Teotitlan del Camino in Oaxaca.

Incense burners in the shape of a shallow bowl with a cylindrical handle ending in a serpent's head are found in considerable numbers. Burners of this type have a wide distribution in the Valley of Mexico and over the highlands of Guatemala. They were in use in Tenochtitlan when Cortez arrived, as may be seen by a number of beautifully painted examples found in Escalarillas street. They are frequently represented in Mexican codices (fig. 80c). The specimens seen in Salvador are unpainted and the material is rather coarse and of dull orange hue. Figures 80a, b, and 81 present two fragmentary pieces in the Armas collection. The first of these is

<sup>1</sup> 1891, pls. XII and XIII.

built up by fillets and nodules of clay over a crude form while the second is apparently modeled in one piece. A perforation was made in the under side of the head to prevent cracking in the kiln. The style of art is decidedly Mexican.<sup>1</sup>

Hollow models of frogs (fig. 82) made of a dull coarse material and sometimes carrying traces of black paint are common in the

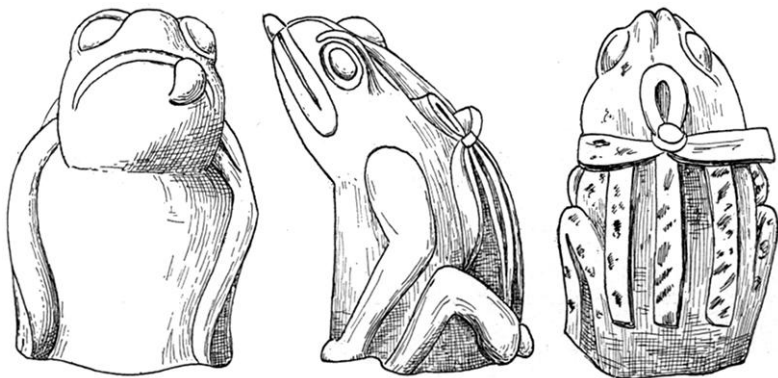


FIG. 82.—Hollow figures of frogs, Quetzaltepeque, Dept. of San Salvador. Collection of Señor Justo Armas.

private collections. The figures are strikingly realistic in shape, except for a knotted ribbon that decorates the back. They were evidently intended to stand upon the broad open bases and they have no conceivable use except as votive offerings. Those in the Justo Armas collection are said to have come from Quetzaltepeque. Many realistic carvings of frogs are to be seen in Mexico. These Salvador examples are placed in the Aztec period because the technique of their modeling is not that of the earlier period and because the material is apparently the same as that used in the Tlaloc vases and the incense burners. It is of course possible that all these classes of objects belong to the period of Santa Lucia Cozumalhualpa.

The most remarkable example from the Aztec period is probably

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<sup>1</sup> Incense burners with serpent-head handles have been found at Copan and other Maya cities as well as in Costa Rica but these differ in style of art from the ones under discussion.

a trade piece (fig. 83). It is a graceful bowl with a perforated ring base. The outer surface bears a design agreeing in style and color with those on the finely painted ware of Mexico City. Two death's heads separated by an amputated hand and a detail of uncertain meaning are delineated in black over a light base, and partly filled in with spots and brush marks of white, red, and yellow. The background is blocked out with a dark and heavy red.

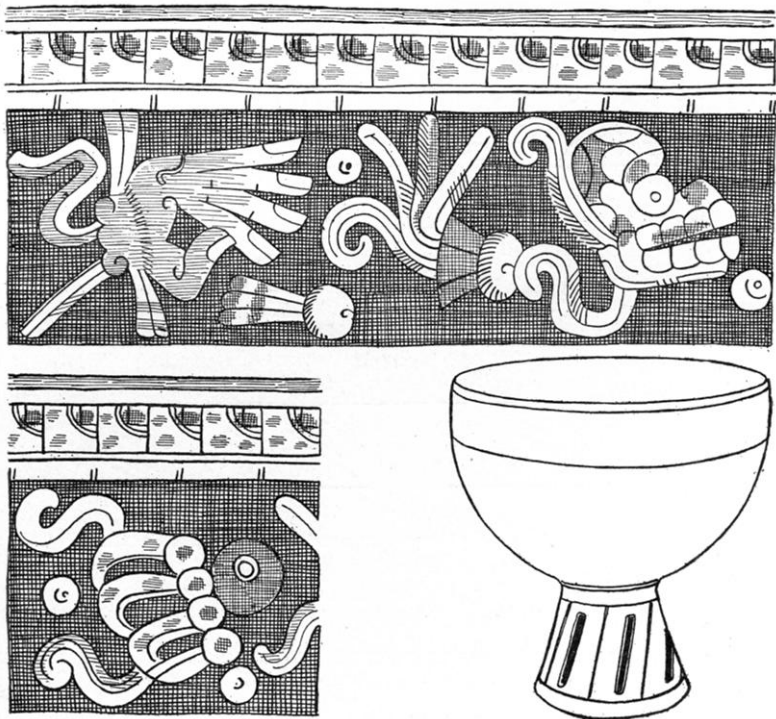


FIG. 83.—Polychrome vase of Aztec period. Collection of Señor Justo Armas.

*Miscellaneous.*—It remains for us to consider a few odds and ends of Salvadorean archeology. Some of these are intrusive while others may be regarded as indigenous developments that may be accredited to the Lenca tribes. It is unnecessary to treat the celt and the metate since these do not vary greatly from types already known from Guatemala and Mexico.

The U-shaped stone sculptures, known as "sacrificial yokes" are characteristic of the Totonecan culture in the Mexican State of Vera Cruz. At least one example has been recorded for Salvador. Dr Habel, as has already been pointed out, witnessed the opening of a grave in Apaneca in which one of these stones was discovered. He thus describes it:<sup>1</sup>

" . . . an implement of a gray porphyritic stone highly polished, in the shape of a horseshoe. It was sixteen inches long and fourteen inches across the base of the two legs. In cross section it was a truncated triangle two inches wide at the top and three inches at the base." The stone was thus devoid of decorative details.

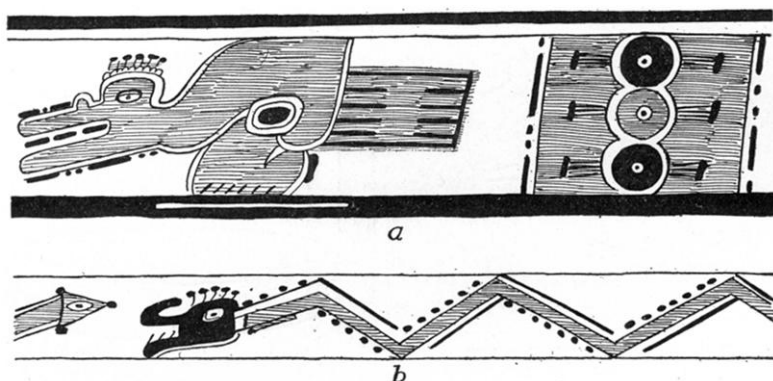


FIG. 84.—(a), Pelican design; (b), plumed serpent design; from La Bermuda. Collection of Señor Alberto Imery.

The Leon de Piedra at Tehuacan is thus described by Habel: "At the hacienda Opico was preserved a stone for crushing maize, with fine filigree work, and the head of a wild animal at its upper end, which is said to be that of a lion. From this stone the ruins have received the name Leon de Piedra, stone lion." It is pretty clear that this sculpture was nothing more than an elaborately carved metate of the Nicoyan type. In various private collections are a number of vessels undoubtedly acquired in trade from Nicaragua and Costa Rica. The consideration of these must be postponed because comparisons would take us too far afield.

<sup>1</sup> Habel, 1878, p. 33.

Let us now consider a type of pottery which is probably indigenous. This type includes broad-mouthed bowls finely painted with birds on the inside and snakes or rosettes on the outside. The line work is done in dark red or black paint upon a cream-colored base and a thin transparent wash of orange yellow is used to enhance certain enclosed areas. The drawings are made with a free and easy hand as though the subjects were old and familiar.

Let us first examine the bird motive. Figure 84 represents a pelican as may be seen from the knot on the beak. The head has a showy crest of feathers. The body is much shortened while the feet are enlarged. The tail is cast into a rectangular mould with horizontal markings to indicate feathers. The design occurs twice in panels separated by the simple geometric pattern shown at the left. A second example lacks the double outline of the body and is somewhat more simplified in other respects. It likewise occurs twice on the interior of a bowl, the two figures being separated by an inverted step pyramid design. The bird limited to a narrow decorative band in which it alternates with a formal pattern is seen in another specimen. In all of these cases we may be reasonably sure that the pelican is the bird which the artists intended to represent. This subject is not unknown in Maya art.

Two bowls in the Imery collection that have the pelican figures on the inside bear upon the outside an interesting representation of the plumed serpent. The body is a formal zigzag decorated with dots, the head has a crest of feathers similar to that upon the birds' heads just described and the tail, which appears just in front of the head, has a triangular tip with an eye-like detail in the center. Curiously enough, this representation of the sacred snake is not unlike many that occur on the pottery of the Pueblo Indians of New Mexico. The rosettes which sometimes take the place of the serpent motive are without special interest since they consist merely of concentric rings with scollops or rays.

The same school of pottery makers that turned out the pelican and serpent designs just described was likewise responsible for the curious representation of a jaguar seen in figure 85. This design adorns the inside of a shallow, flat-bottomed bowl supported on



three stout legs. The yellowish sizing of the background is modified by the splashes of thin orange colored pigment and the body of the jaguar is filled in with a wash of the same substance. Red is sparingly used along the back and tail of the jaguar as well as for the projecting tongue. The markings on the body are not arranged in rosettes as is usually the case in drawings of this animal.



FIG. 85.—Design in bottom of shallow bowl. Collection of Señor Alberto Imery.

If space permitted several other sorts of pottery might be described showing connections to the south. There are examples of shoe-shaped urns and ring base vessels that seem to belong to Nicaragua as well as unpainted ware with pleasing geometric decorations made by incised lines.

An example of the crude boulder carvings that exist in certain

parts of Salvador is given in figure 86, after a rubbing in the possession of Mr Emil Mosonyi.

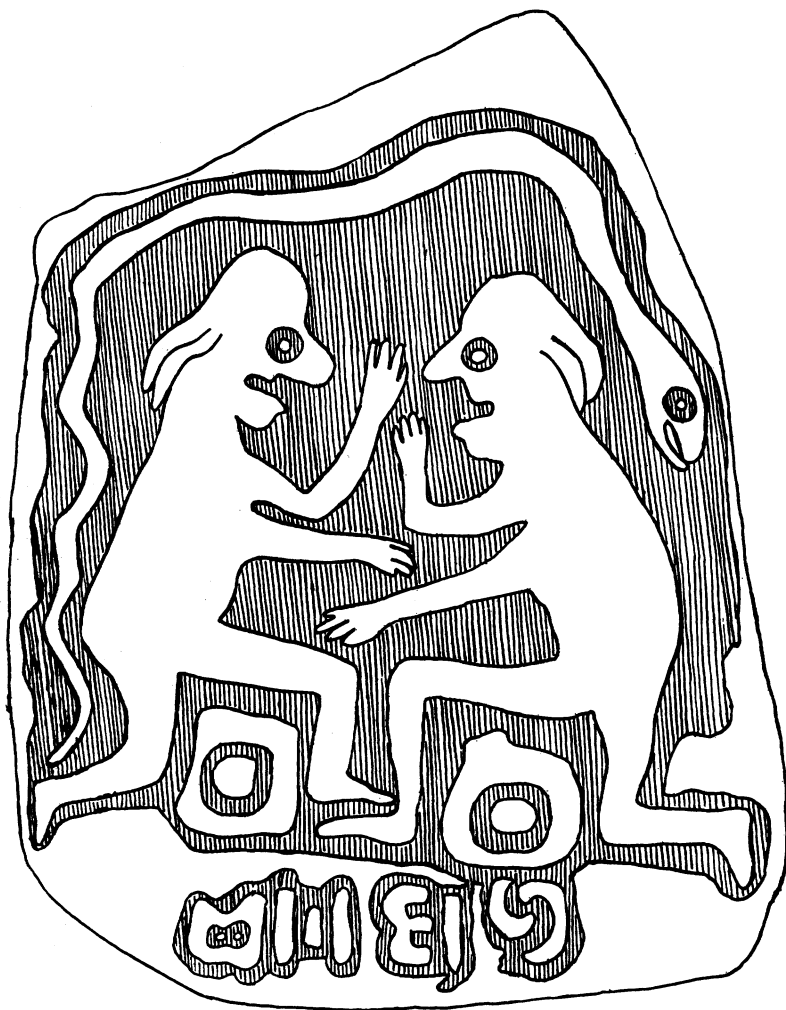


FIG. 86.—Petroglyph from a rubbing by Señor Emil Mosonyi.

In concluding this preliminary survey of San Salvador the writer needs hardly point out that the problems are hand in glove with those of Nicaragua and Costa Rica on the south, when the succession of Nahua and Maya cultures is clearly reflected in art.

With the multiplying proofs of actual stratification of remains and of natural developments in art, which are nearly as dependable, we should not despair of soon recovering the essentials of ancient American history.

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